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OCT. 1934
VOL. 36 NO. 4

DESIGN

BEGINNING ART EXPERIENCES



APPRECIATIVE AND CREATIVE

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY
THE ACT OF CONGRESS OF MARCH 3, 1933**

of DESIGN, published monthly—10 times a year, at Columbus, Ohio, for October, 1934. State of Ohio, County of Franklin, ss. Before me, a notary public in and for the State and county aforesaid, personally appeared Felix Payant, who, having been duly sworn according to law, deposes and says that he is the president and editor of the Design and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form- to-wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Keramic Studio Publishing Co., 372-386 So. Fourth Street, Columbus, Ohio; editor, Felix Payant, Columbus, Ohio; managing editor, Felix Payant, Columbus, Ohio; business manager, Felix Payant, Columbus, Ohio.

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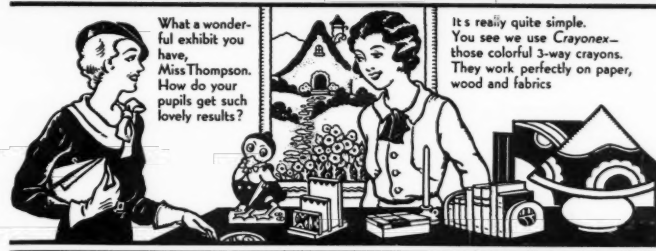
Sworn to and subscribed before me this 10th day of October, 1934.

H. C. KUHNLE.

(Seal)

(My commission expires April 4, 1936.)

MRS. TAYLOR VISITS SCHOOL



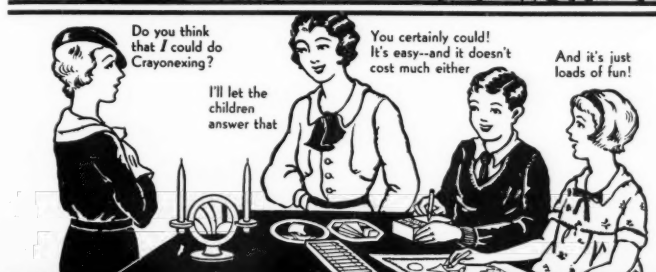
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BRANCUSI

In these pages emphasis has been placed on the new theories or philosophies underlying the teaching of art in the present educational situation, with an eye to the very young child at one point and the adult at another. It is generally agreed that our changed social conditions call for a type of school and teacher which provides ample play of the artistic impulses in the form of various aesthetic expressions for the sake of the individual lives as well as society as a whole. Yet a presentation of the general principles of Art Education is but part of the problem of helping those thousands of busy educators in all parts of the world who, realizing this change of affairs, are calling for tangible assistance in making the transition from the regimentation idea of the past to the creative expression idea of today. They are asking for help in readjusting their teaching plans.

While it is difficult in these few pages to hand out ready made parcels of useful knowledge, the following pages have been planned to present, in the text and illustrative matter, some definite points of attack, along with some practical assistance in the direction of actual teaching processes. For obvious reasons the various phases of arts such as design, drawing, painting crafts, appreciation, etc., are discussed under separate headings although in real art projects they rarely exist separately.

Many pertinent questions may naturally be asked by both parents and teachers regarding the aesthetic development of the child. How is a start made? How much technical skill is advisable? How do persons learn to draw? What is the value of mere draftsmanship as compared with drawing as art expression? What theories should be taught? How can the adolescent child be satisfied that his work looks adult? What is the place, if any, of abstract principles of design? How does one arrive at freedom of expression? What produces real understanding and appreciation?

It is obvious at this time that the old standards of formal discipline and training for skill must be discarded and in most schools "set" methods are no longer worshipped. Yet there are teachers in large city systems who are obliged to follow a more or less compartmentalized plan in their class work. The following pages should offer some assistance in revitalizing art teaching in such places. The illustrations are so selected as to show the various types of work from a wide range of cities.

In some cases some one definite and easily understood method has been explained and illustrated in its various steps. And while it is not intended to project in these pages any one "method" in the old sense of the word, the aim has been to be explicit enough so that any person in search of assistance in Art Education may find not only a point of view but a few rather tangible lines of attack. Most of the matter here pertains to the progressive point of view, but teachers in large city systems where formal teaching is still done should be able to find some help from these pages.

DESIGN

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FELIX PAYANT, Editor

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A Portrait in Water Color -- Evelyn Swickard

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APPROACH TO ART APPRECIATION

"Don't follow the critics too much. Art appreciation, like love, cannot be done by proxy. It is a very personal affair."

ROBERT HENRI

The new art teacher understands that he has been given the privilege of promoting the most universally understood form of expression in the life of man, more generally understood than religion and science, a common bond of understanding throughout all times, from the cave man down to the most modern industrial designers. He realizes that there are some things necessary to the human race which art alone can supply. He must believe that art is a way in which the Divinity is constantly asserting Itself through the work of man—his inspiration, creative work, imagination and a certain kind of temperance or restraint.

When one thinks of the generating force of art, it would seem that too often teachers have failed. Schools have made it something merely to teach and given the major emphasis to a frantic search for new and entertaining devices. Teaching has been done by rules, spectacular exhibitions have been made, and the work has been submitted to all kinds of grading. In some way or other, there has been produced a kind of grading procedure, a routine, a "lingo", completely divorced from life and naturally not art at all, for the very essence of art is that it is part of the very fabric of life.

To better discuss appreciation it seems well to start out reviewing just what the nature of art is in the wide range of life activities. How does it differ, for instance, from such things as chemistry, language, spelling, mathematics, and other subjects in the school program? In answer we might say that it is a creative activity on the part of the artist and any other point of view is confusing and misleading.

We soon realize that there is beauty in all created things if we but had the ability to apprehend it. Furthermore, the word "beauty" has been so generally used in recent years that one hardly knows what is meant by it, so it is necessary to be more specific if we are to reach the ultimate goal of art appreciation. For example, there is that beauty in the rich color of the sunset on the one hand and a mural painting on the other; the harmonious interplay of forms in the human figure and in the rhythmic Greek vase; the uplifting splendor of the pine forest and that of a Gothic cathedral; the subtle grace of a wild animal and the rare sculptured figures of the African negro; the rich pattern of color of a flower garden and a Persian rug; the expressive human face and a gargoyle; and so we might continue indefinitely as we look about us in the world made up of natural and constructed beauty.

It seems, then, rather obvious that there are two clearly defined kinds of beauty; one in nature which is the creation of a Supreme Being and of course forever inspiring, and the other the creative work of man. This second is art. Obviously there is a difference between them and the sooner we differentiate in our own minds between nature and art, the sooner we will arrive at an appreciation. This may be difficult. There are those who insist that nature is plenty good enough for the artist to copy. "Why should he try to improve upon it? He will do well enough to learn to reproduce it," expresses their opinion. And there are those persons on the contrary who take the opposite point of view believing that nature is always wrong as far as the artist is concerned. Art begins where nature leaves off. We must believe that art is not only a product of man but his most genuine and peculiar one. In it he puts a full expression of himself free from the limiting circumstances of material life. Is it not well to agree with Goethe that "Art is are precisely because it is not Nature"? If art is nothing more than an imitation of nature, certainly nature is better. So why bother about art? As soon as it is realized that art products, no matter in what field they may be, have a distinct message for those sufficiently sensitized to it, understanding is dawning. This subtle art quality or aesthetic value is a matter of spirit, primarily, rather than of the intellect, which accounts for the difficulty encountered by many educated persons in the matter of art understanding while among such primitive and peasant peoples a high degree of aesthetic development often exists. Throughout most periods of history, art has been practiced, beginning as far back as the Cro-Magnon Man thousands of years before Christ producing fine examples of mural decoration on the walls of his caves seen now in Southern France. The temples of Egypt, the work of the Greeks and the Romans, the manuscripts of the Dark Ages, the Romanesque and Gothic cathedrals, the early Italian painters, the rich creations of the Renaissance, our colonial architecture, the Windsor chair, and in more recent years the skyscraper and the art of the motor age are but a few familiar links in a long chain.

What is the common denominator of all this art throughout the ages? One person says it is the expression of man's joy of living. An "aesthetic ecstasy" says Clive Bell, the English critic. He also uses the term "significant form." Psychologists say it is an expression of something in harmony with our senses. That the artist is a person whose creative impulse is so keen that he is able to objectify his feelings in art materials can not be questioned. His is an expression of his imaginative life and serves in turn to arouse the imagination of those who come in contact with it. It is clear that this message is a matter of the feelings. An approach to art appreciation necessitates experi-

ences in creative efforts for real understanding. A love of art, which is common to all of us to a greater or less degree, seems to be an innate desire to live an idealized life. We understand the artist's work through experiences which do something towards producing a sympathetic attitude.

Those persons who are able to leave behind them all preconceived ideas that a story of human association will enhance a work of art will be properly rewarded by a rare enjoyment. Fidelity to nature, morality, sentimentality, human interest stories, all have little if anything to do with the real understanding of the work of art.

What about the work of teachers of art? Do they ever find themselves losing sight of the bigness of their field? Have they not often allowed themselves to slump, stressing only the devices of teaching, the routine methods, and the disciplinary work? Many art teachers are accused of being all too conscious of the formalities and methods of the classroom, rather than stressing art in its bigger, broader connotations. It is usually rather difficult to draw a large group of art teachers to an art museum. Their excuse is that there is nothing practical there which their classes could use. Thus, it would seem, they place art on a level with spelling and other "tool" subjects. Art is not a tool, art is a way of living. It enriches our education. If there is any one thing that would help to raise the position of art in our schools to a higher place, it is that teachers keep attuned to art in its creative sense, in its spiritual quality, rather than its incidental, its material, or its schoolroom sense. This matter of keeping attuned means becoming familiar, keeping acquainted with art in its universal meaning.

We must constantly remind ourselves that art is a capacity above everything else, as far as the artist is concerned. A person of superior sensitivity with an aptitude for using materials or mediums, expresses his emotional reactions to life in one form or another—his feelings, his moods in regard to various life situations are put into some material form.

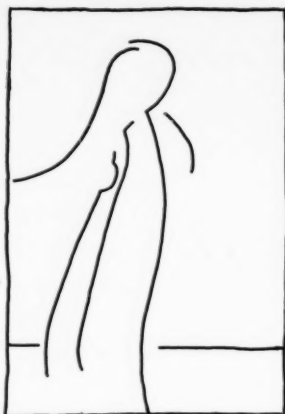
If art is an expression involving feelings on the part of the artist, which he incorporates as a unified whole, the problem for those who make up the audience is to develop their emotions to a receptive capacity. In the study of any subject we do not depend entirely on history for understanding, so in art appreciation the satisfaction comes through going directly to the art for further acquaintance. Enter the gates of appreciation by becoming attuned. The keynote of this way of approach was emphasized by Robert Henri, who stressed the fact that appreciation is personal. "Like love" were the words he used. To know a picture we should go straight to it instead of reading about it. Everyone knows that in the case of really becoming acquainted with a person, no amount of reading or second-hand information can compare with close association to appreciate him.

Most human beings have sufficient imagination and desire, based on the instinct, to "re-live" the expres-

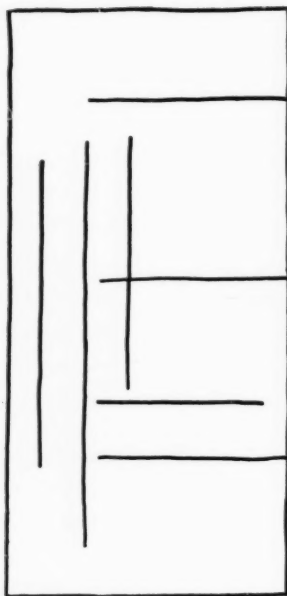
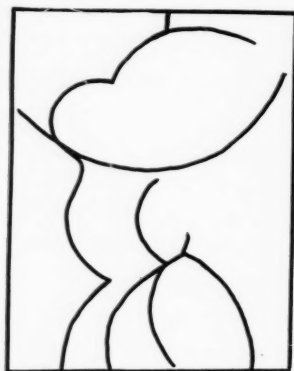
sion of the artist; and there is a general desire to live through the artist's work, a sort of idealized life; a life detached from material things. The artist so often seems to work at a distance from the everyday life common to all of us, that his work gives that peculiar quality of remoteness which has been called "psychic distance." It is a sort of spiritual detachment. The human mind has a peculiar power which gives us all ability to repeat in ourselves a feeling expressed by someone else. It is a power to project ourselves into the work of the artist; it is possible to identify ourselves with the moods and motifs of the visual arts. This is called "empathy." And so, in the artist giving us his version of life—idealized, spiritual, and enriching on the one hand—and this power of "re-living" what he expresses on the other lies the basis of appreciation.

For convenience let us call the expressional content the artist's "emotional message." Some ask, "What is the nature of this thing called 'emotional message'?" It must be something pretty." The answer is "No." Not at all. Prettiness to the artist, is rarely if ever worthwhile. Others ask, "With so much prettiness and loveliness in the world, why do some artists spend their time expressing such terrible things?" The answer is the same as one given in regard to the literary art of Eugene O'Neill when such a question was asked, namely "Prettiness and loveliness, for mature persons, are inherently tiresome and lacking in interest for the artist." There is the great danger of allowing sentimentality to take the place of real emotion. There must be few persons indeed who still believe that the artist holds a mirror to nature. Cameras now record external aspects and reproduce accidental features. Unless controlled by an art impulse, they possess little of value. Art is intimate with the fundamental rhythms and feelings of human life, which is filled with a limitless amount of emotional content. Unless one sees with Pollyanna's eyes, he cannot accept the fact that life is sweet and pretty. For most persons it is rather well steeped in drama, tragedy, and great joys. Great artists have something to say, significant and meaningful. Prettiness is not expected of Shakespeare or O'Neill, in literature, nor of Wagner or Stravinski in music. Likewise may we not look for profound feelings in a painting, a piece of sculpture or any of the arts?

If a person believes he sees only the pretty, the lovely, the surface aspects in life, we cannot look upon him as mature. From the broad range of emotional aspects, moods, feelings, and sensations, it would seem that the greatest artists have always given us those which were basic, easily understood by the intelligent. Yet the exact words to name them is difficult to find. "Emotional alertness" or "spiritual awareness" are about as near as the average vocabulary can reach in this direction. It is the big emotional qualities of primitive artists, the early Renaissance painters, Duccio, Giotto, or Michaelangelo, or El Greco in the



A line analysis of works of art as shown on this page may do much to extend appreciation and understanding of an intellectual sort but should not take the place of the emotional quality in a picture



At the upper left PINKIE by Sir Thomas Laurence gives a feeling of youthful grace by a composition made up of free flowing lines

THE ARTIST'S DAUGHTER by Titian as shown above is based on a composition of fully curved lines as may be seen in the line analysis

SAINT GENEVIEVE by Puvis de Chavannes, in striking contrast to the other pictures on the page depends upon an arrangement of straight vertical and horizontal lines for its religious quality

visual arts, or Shakespear in literature, and Wagner in music, that have lasted.

The person who is to receive most from an association with art is one who has a sensitive emotional receiving set, properly keyed to those messages of the spirit, broadcast by the artist. It is the job of the teacher as far as is possible to bring about this ability in his pupils. Such an artistic contact between the artist and his "public" is possible only with the greatest sincerity on the part of everyone concerned, and there are many things which will prevent it, both on the part of the "producer" and the "receiver", as it were. Obviously if the former misses in certain directions, if he is not sincere and sensitive, he may not rightfully be considered an artist. But the important problem here is to clarify this problem of making the public contact the artist on the plane of creative and emotional life. It may help some to mention several factors which on the part of the average person may destroy the passing of the art quality from one mind to another. Among them might be mentioned first of all the quest of technic so common to those of little imagination. On every hand we hear the "cock sure" person dismissing works of art right and left because of slight mistakes in draftsmanship or the like, which he may detect. He needs to learn that a work of art is great because of its superior good qualities, rather than its absolute adherence to such mechanical devices as perspective or shading. These are for the artist to use, not for him to be subservient to. He will manage them all right. Skill with devices in handling mediums, as in all fields of life, is not to be exhibited at the expense of content. Otherwise the result would be vaudeville, trickery, a "stunt"; not art. Even in the portraits by the old masters one does not measure greatness by the amount of likeness to the model. It has rarely occurred to anyone to care much about that. Another stumbling block is subject Matter. Often one hears such questions as: "What is the name?" "What is represented?" "What are the people doing?" etc., just those facts which can be had from the catalogue, while the meaning of the picture is lost. And so we might enumerate a long list of such irrelevant points of view which have robbed many of rightful enjoyment.

Various methods of arriving at art appreciation have been used. These classify themselves somewhat as follows: 1. The story telling or sentimental method; 2. The historical approach; 3. The analytical method or design; 4. The experience method.

Now which one is the best? Which one works? And which ones do not? Perhaps they all help, but from what has already been said, it is obvious that a combination of the last two would be the best method.

What about story telling commonly used by public school teachers to small children? It seems here that the story is substituted for something else quite different. This method may do much to misdirect the real understanding. The illustrative, the story telling, the descriptive, have always been considered secondary in

the arts. Instead, children often understood a work of art better than adults with crystallized imagination and feelings. What about the historical approach? Memorizing dates, classifying, identifying, may have an important place in the cultural life of an individual, but they can not in any sense lead to a sensitivity, open-mindedness of emotional experience necessary to art appreciation.

After contacting the expressional content of the artist's work, it may add satisfaction to analyze how he "put over" his basic ideas in terms of his medium. There are, for example, certain feelings in rotundity of form and strength which can best be expressed by a sculptor in stone; there are other emotional qualities that another artist feels may best be expressed in the color qualities of oil paint, with all the possibilities of lines; while still another creative person may express best in the vibrant and fluid qualities of water color. So we might go down a long list, mentioning the emotional meaning of various line arrangements like the rest and repose of the horizontal opposed to the explosive feeling in a radiating arrangement; the exciting effect of red in color as opposed to blue, the stability of heavy dark values as opposed to fragmentary frivolous possibilities in scattered small darks or light. However, as mentioned before, the artist has a feeling for the possibilities of these elements. The first of these is line. This is perhaps the most subtle and sophisticated of them all. Sometimes line is something easily seen as in the case of a pencil drawing or the contour of a sculptured form. In the interior of a Gothic cathedral the use of line is rather obvious while in certain types of painting the line is unseen but felt and is a way in which the eye travels from one part of the composition to another. Certainly one quickly realizes the differences in feeling to be derived from the tall vertical lines of a cathedral as opposed to short broken lines of a caricature or humorous drawing; and likewise the free flowing lines of a fantasy produce a response quite unlike the angular lines upon which the artist might express warfare. Another element is mass which in flat two-dimensional art we might refer to as shape. In decorative art the problem of mass arrangement is particularly vital. In sculpture, architecture and ceramics, mass becomes three-dimensional and is called form. Then there is the matter of light and dark arrangement which is different from light and shadow and is such an important factor in all forms of art. It gives character to architecture; it is basic in the composition of a painting. When we come to the matter of color we have one of the most vital means of expressing emotional quality and frequently the artist may choose to depend on it and its variations of hue, value and intensity, as a major factor in his work. What a world of interest and feeling there is to be found in this one element alone! And it seems most vital here to mention once again that it is in these elements of design and the manner in which they are used that a beginner may find much help in an understanding of the visual

arts after he has acquired a receptive mind toward them. Just as in the appreciation of music we are ready to receive what the composer has to say by means of tones, harmonies and counterpoint rather than description and story telling, we should seek to understand art by means of the elements of art and the manner in which the artist uses them.

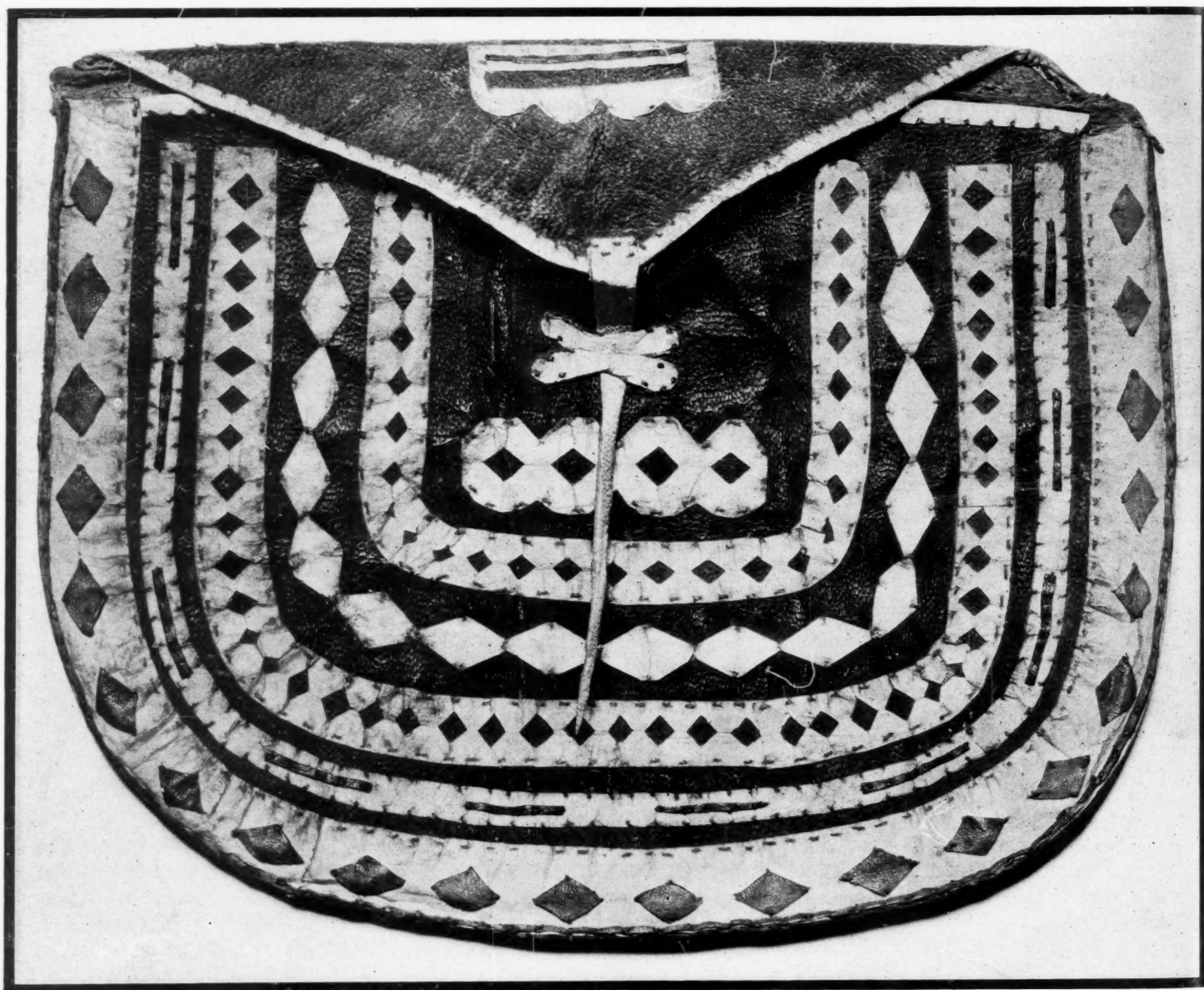
With these elements in mind, we should realize that every work of art is an expression of unity, and this perhaps might be considered the one supreme law. By this we mean that there is a pleasing relationship of all the elements involved in the whole and in some subtle way this unified whole is in accord with the spiritual phases of life.

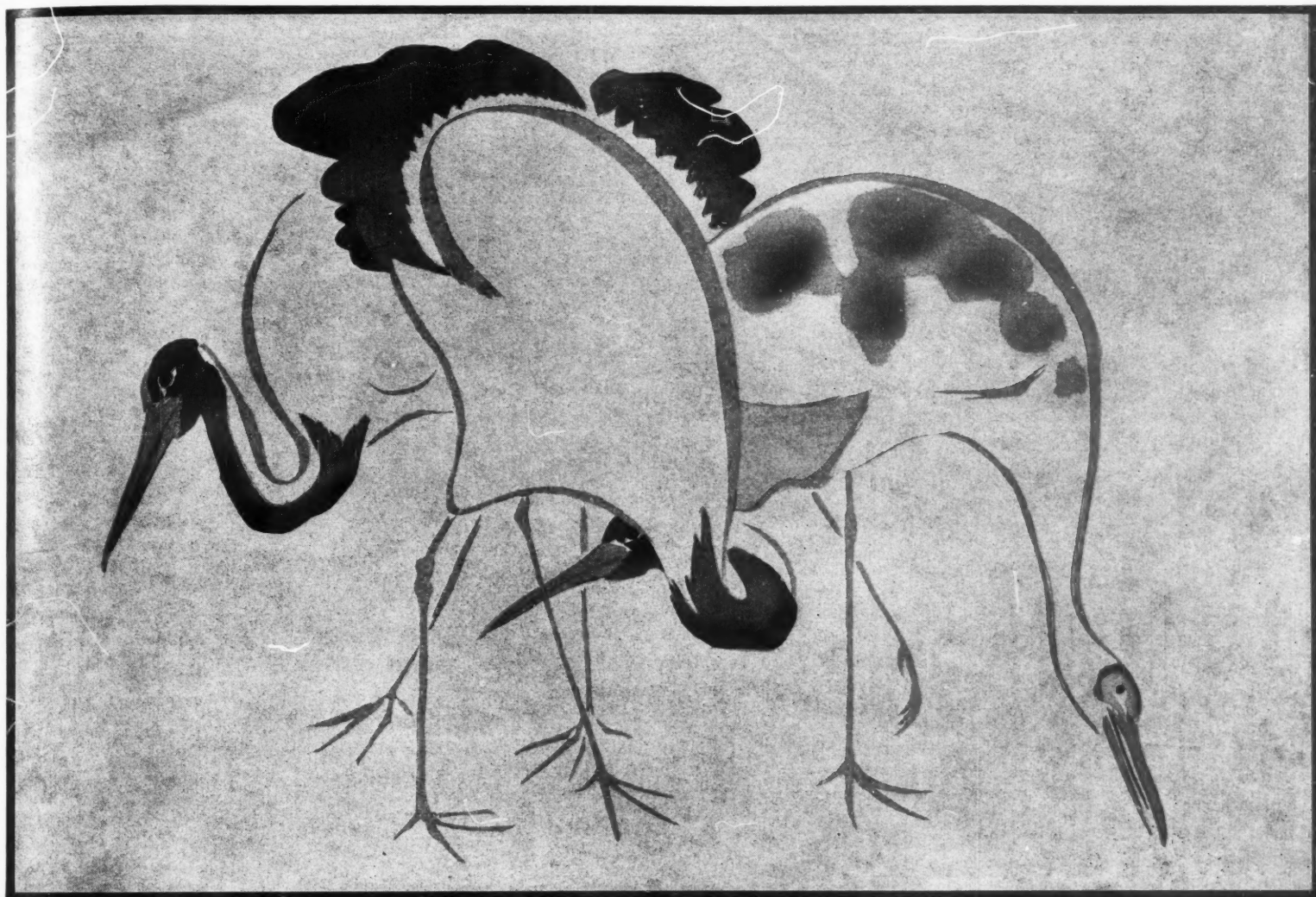
These are helps but cannot be substituted for real feeling derived through practical experiences. It is for some persons, perhaps, a way of reaching the goal

of real appreciation, yet when depended on too much and carried too far, result only in a desire for appraising a picture rather than enjoying it.

Through one's own experiences in living and efforts in expressing his feelings with art mediums, one becomes keener in his understanding of the art of others. It has been said: "Art is a worthy expression of a worthy emotion." Also "Art, in the story of the human race, arose as the best means of emotional purification" and "Art is better able than any of the immediate expressional activities to give complete and effective relief from emotional pressure." How true this next one is. "Emotion is about nothing, but it clamors for something to direct itself upon." The various arts serve well as such objects to the creative mind. This holds both from the standpoint of the artist and the persons who constitute his audience.

AN INDIAN PURSE WORTHY OF STUDY AS ART





A BRUSH DRAWING

By KORIN, a Japanese Master

Those who have had some experience in contour drawing and a desire to make simple direct expression with the brush will find this Japanese painting interesting. It is particularly worthy of study for children, who will easily feel the movement and directness of brush strokes

THE APPRECIATION-CREATIVITY CYCLE

"Likewise, the art experience in the school cannot be all physical or motor. Activities in the art program are required which will supply both kinds of experience with emphasis at times upon appreciation and at other times upon performance."

WILLIAM G. WHITFORD

As schools have realized the mistake of over emphasizing technic and turned to teaching for appreciation, the watchword has become "Appreciation for the many; technic for the few." Much has been said in recent years about teaching art appreciation. Many trials have been made in large systems like New York; various methods discussed pro and con. The activity schools and the "learning through experience" theory of Dr. Dewey have constantly grown in significance.

In art procedure there seems to be two different types of activity. There are those activities which are essentially creative activities where the students are engaged essentially with producing, inventing, expressing, something from within in which case the individual seems to build on experiences accumulated. This may take the form of painting, of modeling, of drawing, of carving, wood construction, etc. And then there are those activities which are primarily of appreciation nature. They may be essentially research in character as in the case of trips to art museums, the tracing of the contour of a Greek vase, the careful descriptive drawing a piece of armor, or a detail of architecture; all done for the purpose of further understanding. It is not unusual to find persons attending lecture after lecture on art without giving expression in any way to their art reaction and pent up emotions. All this is done for the purpose of appreciation. Very often in schools teachers have lectures and talks about works of art, showing pictures and making graphic demonstrations of different sorts at the same time. This type of activity is an appreciation activity.

The appreciation activity, it would seem, is primarily a process of taking in or absorbing from an outside source. While in the creative activity which is the reverse the individual produces something himself. The relation between the two is apparent to those who have been interested in the processes of learning. It is very much like the stimulus-response bond or the idea that expression follows impression. Neither can exist without the other for obviously the human mind cannot absorb indefinitely without developing a great desire to express. The intake must not be all out of proportion to the outgo. And continuous activity for long periods of time in the field of creative expression naturally calls for a satisfactory solution of the desire to take in new ideas from other sources. In other words, creative activity is an essential part of appreciation and appreciation activ-

ity stimulates creativity. It is illuminating and revealing to see how much has been digested or assimilated after long periods of lectures on appreciation. To complete the cycle in this particular case the creative activity may be very unfinished expression. It may be almost entirely lacking in any technic but the fact that it has actually been put in material form is sufficient to make the appreciation factor real. Likewise, the proportion of creative activity on the other hand in some cases or with certain persons may be much more extended, more complete and the corresponding appreciation activity rather small. But in this case again the cycle is completed and the relation of the individual's art product to that by other members of the social group produces a satisfaction and increased impulse to do more. The art procedure in a school under the direction of able teachers will include a proper inter-relation of these two. For example, a group of young children may be working on a large project such as a mural painting which is essentially a creative activity and in the midst of all find it desirable to stop and make a research for some detail. A costume or flower form which is but one small factor in the complete unit may be needed. A casual visitor might enter a room and question the advisability of what was going on if the members of the groups were all engaged in looking at books or illustrative plates. In this case illustrative material would be used in the proper manner to supplement the artists' conception of the unit of work. A wrong use of material is made when the young pupil or artist depends upon these files of illustrative material for the basic idea, the nucleus, the concept of the work itself. This was commonly done in the past and still is in many formal schools.



A silhouette made by a child five years old in the school of Emmy Zweybrück, Vienna



A Fifteenth Century Flemish Tapestry, in the South Kensington Museum, especially rich in meaning to children

DRAWING AS AN EXPRESSION

"Man experiences his environment. Art is 'his' response to this experience."

MARGARET E. MATHIAS

From the earliest art produced by the highly aesthetic Cro-Magnon Man in the prehistoric caves of Southern France down to such great artists of contemporary times as Matisse, drawing has been a basic source of satisfaction. There is a great range of varieties in drawing depending upon the medium, the aim, and feeling to be expressed. There are those types, for example, which rank high in the art treasures of man at one extreme with those which are mere draftsmanship at the other. The latter involve little but technic and have no merit as art. Those who believe in the power of creative activity also favor drawing as a potent means of expression. Meager draftsmanship, on the other hand, is the result of learning rules, discipline, and imitation. Its only place in the field of art, if any, is as an aid or prop to painting or other activities where a plan of organization may precede the finished product. The kind of drawing which is a real expression evolves from normal and easily understood mental processes—observation, personal selection of essentials, and subordination of non-essentials. For example, the artist may wish to select for his expression such factors as contour of an object; while in another case using a different medium he may wish to emphasize forms and their interrelations; while again he may wish to dwell on the shapes of two-dimensional masses. Throughout he must feel and see clearly the qualities he wishes to express.

The feelings involved in such a process are important and the fact that he sees certain fundamental qualities differently from another person provides the very life of his work. In addition to this feeling and seeing process, his channels of expression are so clear that there is perfect freedom to put down what he wishes. His attitude permits him to express fearlessly and frankly what he himself sees.

Beginners must naturally make a co-ordination between mind and body—eye and hand—so that what occurs in his mental and emotional makeup will easily pass to the medium over which he has control. For example if he is drawing with a pencil there will be little or no concern about making the pencil move as he thinks. Thus there develops rather naturally for the normal individual a highly perfected co-ordination of this nature which places drawing of a significant kind within the reach of anyone possessing average ability in seeing and muscular control.

Mere draftsmanship of the impersonal and clever type may develop from training in rules, devices, borrowed technics, and a selection based on conventions rather than personal sensitivity. This kind of disciplinary procedure results in expressionless reproduction, representation of the photographic kind—drawings which have little to say to those who may see them. Other than an admiration for skill and technic they possess no art quality.

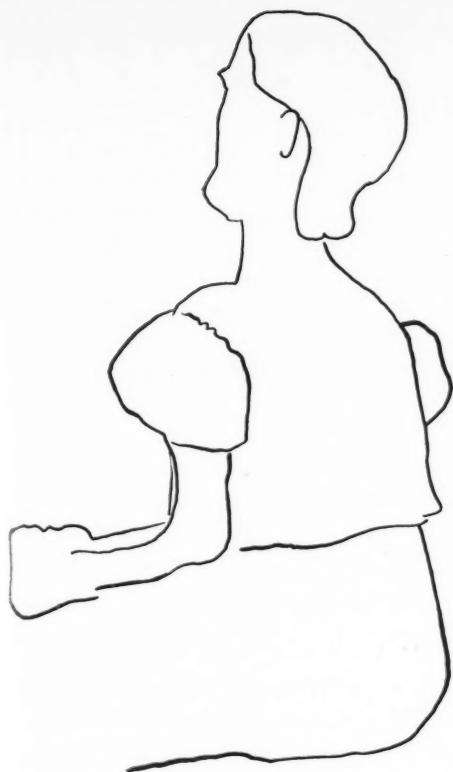
For many persons it is difficult to realize that there is a difference in meaning between thoughtless representation of a mere aspect and the expression of some basic reality of the object which relates it to life in general and gives it a significance. Often attempts at drawing result in no more than a confession of mental confusion, timidity, and lack of sympathy with the medium used; except, perhaps, the eraser which is a tool of the timid. It has been found almost without exception, that any person with comparatively little effort and experience with art materials can produce drawings of certain artistic merit by following the attack presented here. To do this, the individual must possess a certain power of observation and ability to concentrate. He must have sufficient perseverance to live through enough experiences in this direction to make the necessary co-ordination. And above all moral courage in putting down honestly and fearlessly what he sees is necessary. These are the very things that will make his drawing of interest to others. Just as in a conversation thing that interest is the individual's point of view of a subject.

The approach known as contour drawing, illustrated here, has been found remarkably successful with young pupils as well as adults in arriving at the essential points in fine drawing because it leads the individual to select the contour edges of what he sees and to study them carefully while his hand is fearlessly drawing with pencil a uniform line on paper. His eye is kept constantly on the contour or structural edges moving down, in and out, and around, while the hand, controlling a pencil, moves in accord over the surface of the paper. No principles or rules or perspective confuse his observation, no preconceived ideas of technic weaken his desire to express himself. As confidence and satisfaction develop, rules of perspective may be formulated or even studied from authorized sources. And in this case they become a natural part of the whole process. Because he does no erasing and looks at the pencil only when he wishes to get a new start where lines intersect, the pupil soon learns to be an independent thinker.

A similar clarified process might take place as well working with a brush where, instead of a uniform pencil line, a varied one may be used with changing intensities. Another method might grow out of the use of charcoal with subtle gradations of tone where the artist aims at an expression of forms and their inter-relationships and so on through any number of graphic mediums. However in every case courage to concentrate and express some personal reaction to the study in terms of an easily controlled medium is necessary.

A summary of the essentials of learning to draw emphasizes careful observation, selection, courage to put down what one sees instead of what some other person thinks; ability to concentrate on these essentials; co-ordination.

①



2



3



4



This series of four drawings by Estelle Gove, an adult beginner, shows how one's ability to see and express may develop in one hour's time by making a direct attack on drawing for expression as explained on page 10



PORTRAIT STUDIES IN CONTOUR DRAWING



School children soon find a great artistic satisfaction in making contour drawings which show their reactions to other persons. These drawings were made by pupils of the Evander Childs High School in New York City

BEGINNING PAINTING

"It is generally taken for granted by the public that the painter paints what he sees. The mere reproduction of an actual scene from nature will not possess this vitality because it has not been understood by the artist who painted it."

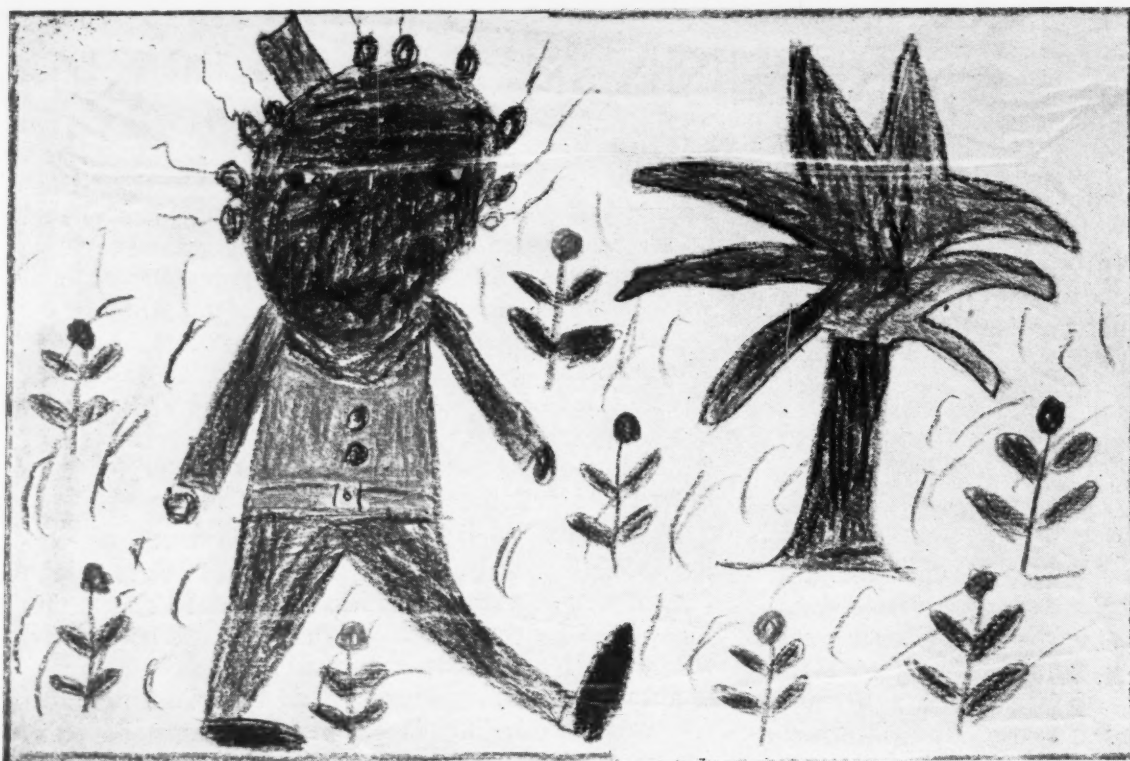
MARY CECIL ALLEN

Painting as practiced in the schools of the past was uniform and small not only in size but conception. The style and technic was that handed down through dictation by the teacher who in turn got it second hand from other teachers and books—no one ever experimented. Originality was frowned upon. The new school encourages large and free painting of murals, stage settings, and anything else of that nature even for young children. Painting offers such a broad field of art expression that it is impossible to describe in such a brief space any one point of view which the artist, child or adult, should follow. However, in these discussions, the important question to consider throughout is activity from the standpoint of creative expression or originality. Perhaps here it would be illuminating to think of painting as a personal language expressed directly in terms of color, paint, and brush. A knowledge of rule, theories, and principles does not help the beginner, but on the contrary if emphasized too much they may confuse him. Many experiences and confidence in the use of materials would do more than anything else to simplify painting and aid the artist in the expression he wishes to make. The important thing to remember is that the painter must have a strong urge to say something about what he feels. Just what this is may vary with different persons for obviously no two individuals can honestly see and express themselves in exactly the same way. This is fortunate for art. It is the personal variations within the range of the medium that gives us pleasure in a painting. Integrity is an important word in the modern existence and integrity of personality is the paramount objective in modern education. Especially must the paintings of young persons possess this quality. How can any person be expected to make a clear expression of what is not real to him; even though it may be clearer to others and done in a clever manner borrowed from others? It is absurd to think of painting in water color, for instance, done in any other way than making a direct statement of some clearly felt reactions to life. A child's painting, because of his naivete, will naturally be honest to his ability to see and feel unless radically effected by some imposed adult point of view. The young painters are not apt to go wrong unless the teacher forces them to. As students grow older, however, they be-

come interested to a great degree in already established and preconceived notions of how one should paint. This is dangerous and confusing for they lose their assurance in their own ability to express, and what is worth expressing in terms of paint. Surface aspects of nature are hardly worth putting down. The painter should in no way vie with the camera in all such incidental surface phenomena as light and shadow, local color, and other trivial gestures all of which make a snapshot photograph a product of little importance artistically.

There is little mystery about what is worth expressing in a painting and one should not be led to search for obscure formulas in art for it is based on nothing more than refinement of judgment. Just how to arrive at this quality is important to those who teach and to do it well the person who is painting must feel rather forcefully the urge to put down in paint just what he thinks, regardless of all methods and devices which may be used by others. Directness of expression is frequently lost by a sort of second hand route or detour through another medium such as drawing in pencil. Great harm is done by having the drawing all laid out in pencil and then later translating this into paint, thus making the whole thing a painted drawing. There is a confusion of effect and in neither case is the vitality and vigor of the statement clearly felt by those who are to look at the painting later.

Obviously there are different kinds of paint which call for different technics as for example oil paints, tempera, opaque water color, transparent water color, plastic paint, and others. Each one has inherent qualities with which the painter must become familiar, on friendly terms as it were. Water color or tempera used with large brushes on large sheets of paper have been found very suitable for young children because of the ease with which they are handled and the direct manner in which they may be applied. No longer does the progressive teacher insist on the use of uniform small pieces of paper and very small brushes for use with young children. The close co-ordination necessary is generally impossible, often harmful and certainly not advisable. Dictated water color landscapes are rapidly disappearing while in their place one sees large portrait paintings by first grade children, painted back drop curtains for stages, and large mural paintings on the walls of the classrooms carried out as group problems. These deserve an important place in the school for the point of view they express, the technics used, the tools handled, and the subject matter. All of these call for a unity of many important factors in the life of the child as far as his feelings, his creative impulses, and other experiences are concerned. Mistakes in draftsmanship in the usual sense of the word,



PICTURE MAKING

This illustration, made by a first grade pupil in the public schools of Norfolk, Virginia, shows **LITTLE BLACK SAMBO** carried out in a decorative style. This is one of a series of drawings in color on large sheets of paper made by various pupils of a class after the teacher had read them the story

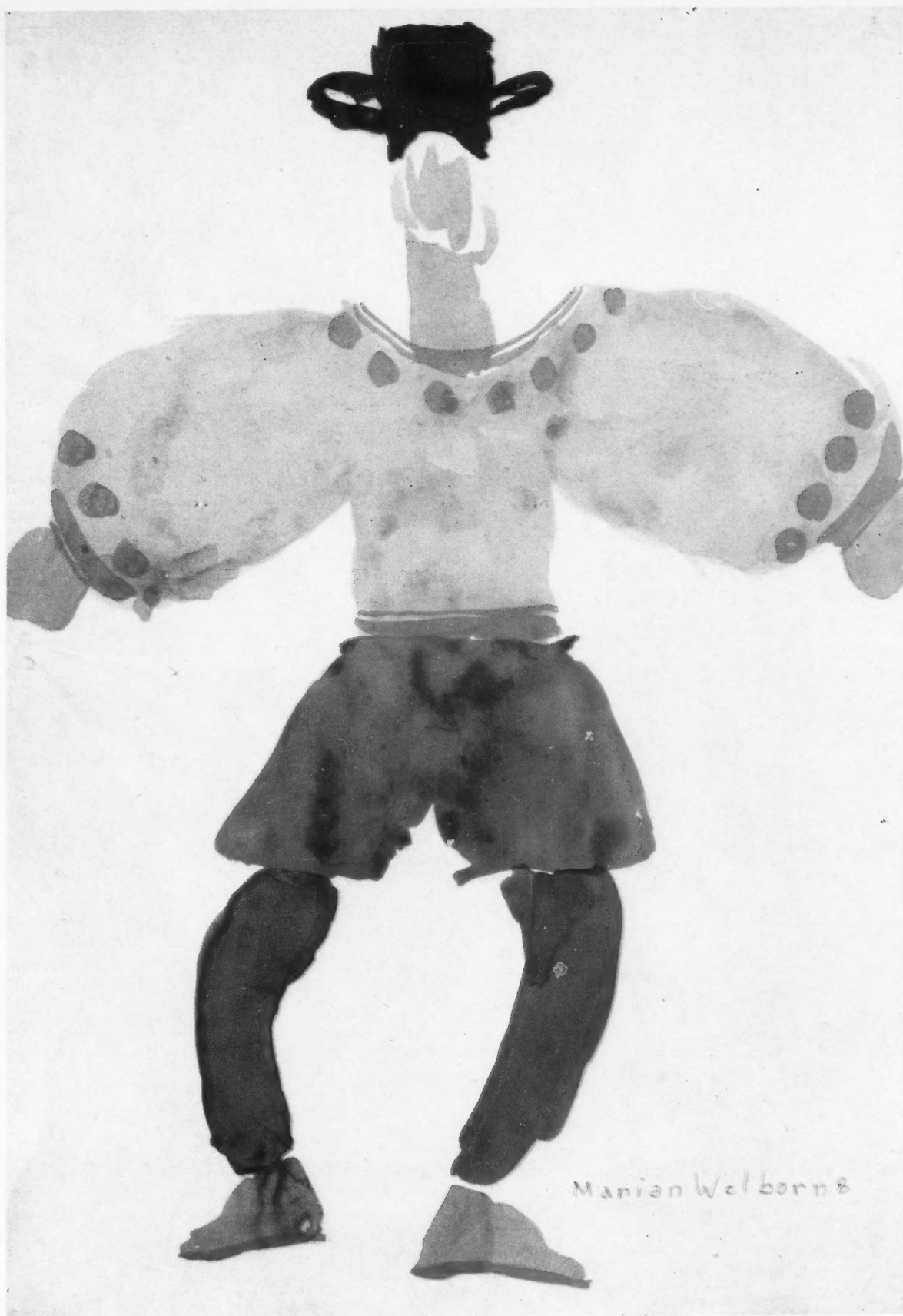


This illustration of the Pied Piper was made by working directly with india ink and brush by Nelle Reeves, a teacher, after little experience with art

knowledge of the established rules of perspective, familiarity with recognized technics of the adult sort, must all be relegated to the background. The best teacher in guiding this work is one who can subordinate his own personality, skills, and art experience to the reality of the youthful expression natural to those with whom he is working.

What this type of activity does for the self-respect and emotional balance of the individual is immeasur-

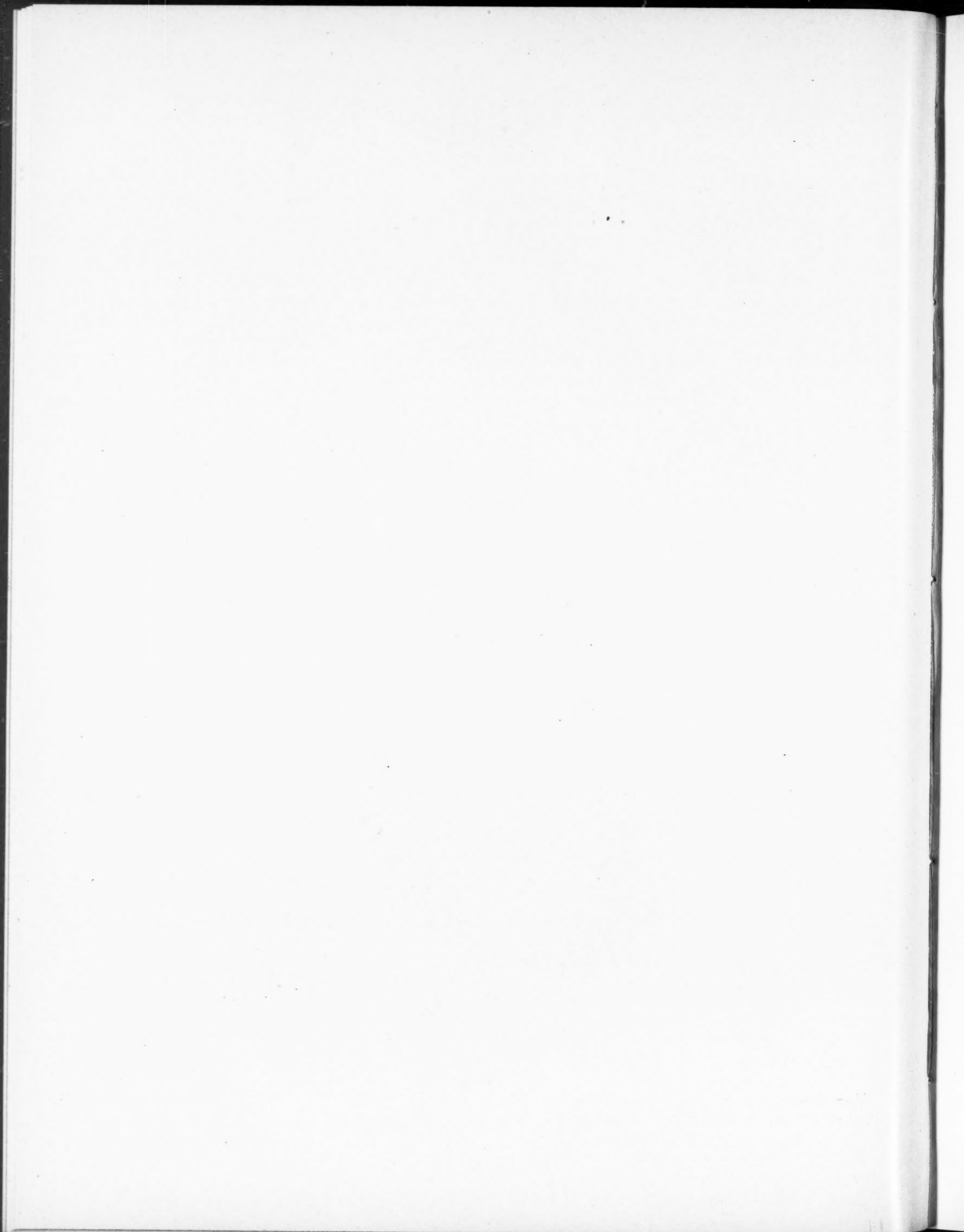
able. It brings together in the terms of his own understanding a relationship of what he is learning in all lines of community and school life. There can be no better method for arriving at a real understanding of the creative expression of the great masters of art in the world today as well as in the past. Certainly through honest expression of this type unaffected by the characteristics of others, there will be a growth in understanding and appreciation.



A FIGURE PAINTING

By MARIAN WELBORN

Very young children find ready expression in water color as a medium. This painting was made by a pupil of Indiana State Training School, Terre Haute, Indiana





A PORTRAIT IN WATER COLOR

By EVELYN SWICKARD

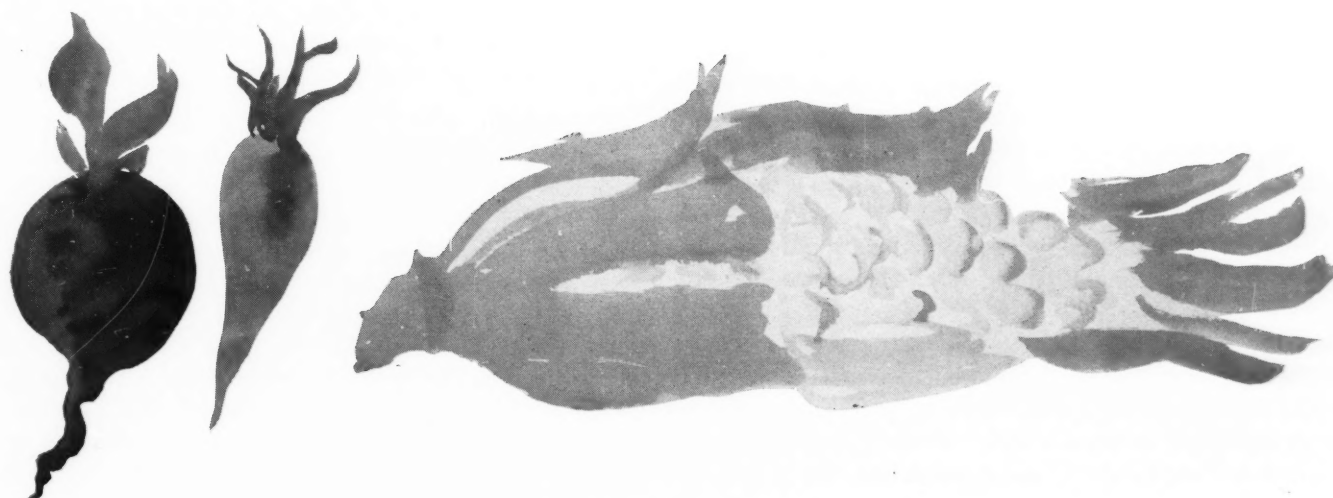
This painting in a direct style was made directly on a large sheet of paper with no other guiding principles than a desire to express her reactions to the model in terms of the water color medium

PAINTINGS BY ADULT BEGINNERS



The vegetables shown below were painted directly in water color by other adult beginners

The still life shown here was made by Lee Keller, an adult beginner with no previous experience in painting of any sort. This picture is the result of beginning with no abstract principles nor studies in perspective but instead a definite idea of some feeling to express



FOR OCTOBER

MATERIALS AND MEDIUMS

"An artist is a person who can express his experience (forms) in a suitable material so that they will arouse similar feelings in the observer."

MARY MULLINS

There is no limit to the variety of materials available to art activities to be used by schools. Some of them date back to the earliest records of the race, others are not so old, and some are very new. They should be given consideration from the standpoint of their significance in the culture of man. To make teaching mean the most, an evaluation of the various materials as to their significance or "leading-on" qualities is essential. It seems obvious that the most valuable experiences, everything else being equal, would result from activities involving those materials which play the most important part in the life of the race, past and present. Naturally there are many reasons why adjustments must be made to such conditions as the mental and physical development of the pupils. Wood for example has had a long association with the life of man and along with stone has meant a great deal in the growth of civilization and in the satisfying of man's needs. Clay is no less important than it was centuries ago and seems to be one of the most basic materials in that it has been used in all parts of the world by various races in producing utensils, building material, etc., out of which has developed some of the finest art expressions in history. Today no one can say that the clay products such as tiles, terra cotta, dinner ware, and glass are not still extremely intimate with our everyday lives. Such textiles as wool, cotton, and silk involve the lives of everyone today and naturally are important subjects about what the school activities center. Other important materials to be mentioned might be paper, iron, steel, other metals. In contrast to these there are many novel materials which to the uninitiated teacher may seem very important due to the publicity and propaganda back of them. Raffia for instance seems to have had little real connection with the vital art expression of any period but was introduced more as a novelty or fad to provide busy work. It would seem that an infinitely greater power and culture might have resulted from the experiences working with such materials as rushes, reeds, grasses, and pine needles. Almost every month art teachers receive word that an entirely new art material is being produced and that the last word has been reached in that direction. The new name may sound well and the material may be presented in very attractive cartons and presented in a manner which is very convenient for classroom use. But all of that means little or nothing to the teacher whose eye is alive to the important objectives. An experimental laboratory

for process of procedure should be provided for so that new materials could actually be tried out to see whether they have the qualities required by the best standard of teaching. The new teacher will challenge the new materials. The pupil with a creative line of attack will question the new materials to see if they will respond to his particular needs. Because the artist and his work are so closely interwoven with materials, he is constantly faced with the problems of mediums. The result of the merging of his idea and material produce the result which he presents the world. In other words he is able to objectify his ideas and feelings.

In this industrial age our mode of living has so changed and the idea of economy of means and materials has so grown that the artist of today may have a different point of view to work from. He has many new materials which have been tried and found suitable such as monelmetal and other synthetic metals, rayon a newcomer in the field of textiles, synthetic materials of various sorts. There are new tools to work with like the air-brush for example which call for a new type of art expression and seem particularly suitable to expressing some of the many moods characteristic of the industrial age.

And because of the fact that most people live lives closely associated with industrial rhythms, forms, and motives, the artist today may have an inheritance and an accumulation of imaginative material somewhat different than those living in a pastoral environment with little else than nature forms and human animal forms to inspire them. Is it surprising then with this different point of view resulting from the industrial background that different ideas would be expressed with the new mediums in the new materials now found available and efficient?

The problem is varied and involves the situation of finding not only the proper use of materials but new uses for old materials and correct uses for new materials. Each material calls for a design especially suited to it. And the designer who so understands his materials that he gets the character of his design from it has arrived at an important place in art.

This not only hinders the development of the creativity of the child but acts as a deterrent, a kind of crutch upon which dependence grows in direct proportion to its use.

CLEAR EXPRESSION BEGETS DESIGN

"The ideas of design, plan, order, pattern, purpose emerged in distinction from and relation to the materials employed in their realization."

JOHN DEWEY

Design as we know is the structural phase of art that is based on the certain things known as elements and principles which persons of experience have summarized. Through a misunderstanding and misconception of the educational process, teachers have often started by projecting these principles before sufficient experience has been had by pupils. In such cases expression has been hampered, the vitality of art expression been lost, and the appreciation of the emotional side has been missed. The ideas of design, that is, the abstract phases of art structure as in other lines of mental activity, are to be arrived at through experience of many kinds. For example, it is psychologically true that one usually desires to express his ideas with as much vigor as possible. Repeated attempts in this direction eventually formulate in one's mind certain principles which are helpful and which center themselves around certain elements which one learns to see more or less abstractly. As a child learns to speak and grows in his ability to make himself clear he becomes more and more interested in such elements as words, sentence structure, composition, and the rules and principles which are found helpful in making his language expression clear.

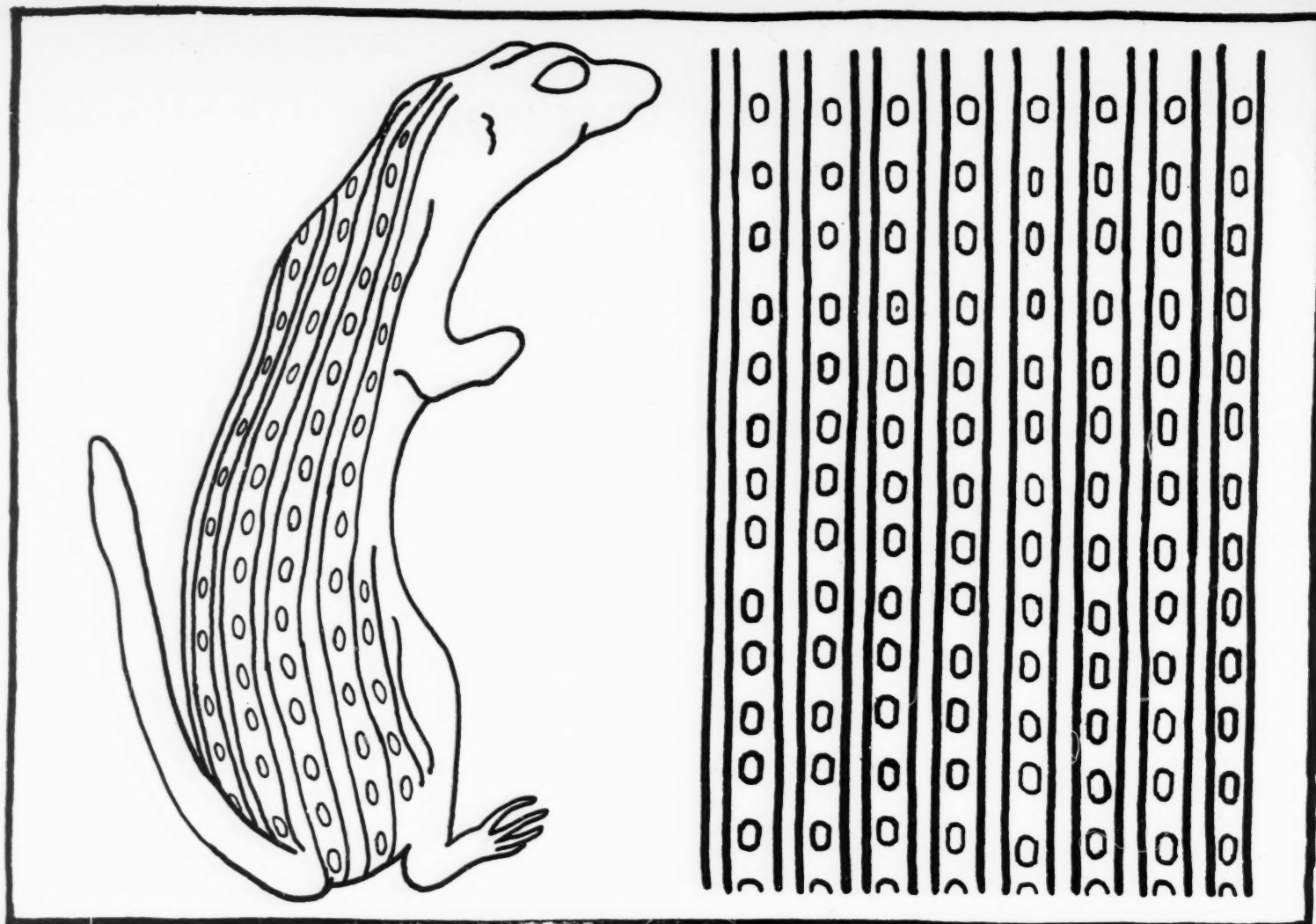
In art expression one might well realize the importance of some such graphic expression as drawing or painting or modeling should precede any such formulation as design textbooks. In fact one might trace rather specifically how the average individual may arrive at a feeling for design through such a process which begins with a contour drawing in pencil.

At first little concern may be given to the matter of arrangement, but before one progresses very far he is faced with the situation of placing his drawing satisfactorily upon a rectangular piece of paper. And he may wish to go further and inclose it with a margin line or mount, or frame. This immediately plunges him into such problems as relation of line directions, the relative length and size of parts, and the relation of the drawing as a whole to the background space. Anyone's general experience in such matters as balance will tell him a great many things about such relationships in placing a drawing in a frame. It takes very little experience to see that a very small drawing in an extremely large enclosure lacks something in the way of balance; also that many large shapes or masses placed on one side of the paper with the blank on the opposite is unpleasant. And so on through a whole

series of easily understood matters of balance. Then a certain agreement in line direction or tension or perhaps we may call it movement may arise. A long rectangular enclosure calls for long lines or movements or tensions in its longest direction. A drawing placed in a circle will naturally call for emphasis on circles or parts of circles in the drawing with an elimination or subordination of movements which violate the circular feeling too seriously. And so we might go on describing what happens in a triangle, square, or oval and to develop the idea still further we will realize that it is not merely a matter of visible line direction but rather a matter of a felt direction in some cases or a tension or movement of the eye.

As one has further experience in this direction he comes face to face with such matters as fine order which any normal human being appreciates. This is fundamental in nature and the universe but rarely obvious on the surface. So a drawing of a flower placed in an area of definite shape will frequently disclose many different places in which a more easily understood order of arrangement will be possible. Accidental crossing of the leaves or the unpleasant coincidences, confusing overlapping of forms, all destroy to some extent the force of one's product. By an effort to overcome such incidentals one becomes more conscious of pleasing orders or rhythms which are basic. Consequently his observation grows more and more in this direction until he realizes that rhythm is one of the strong forces in design and one of the means by which the artist arrives at an expression of unity of all elements involved in producing a work of art.

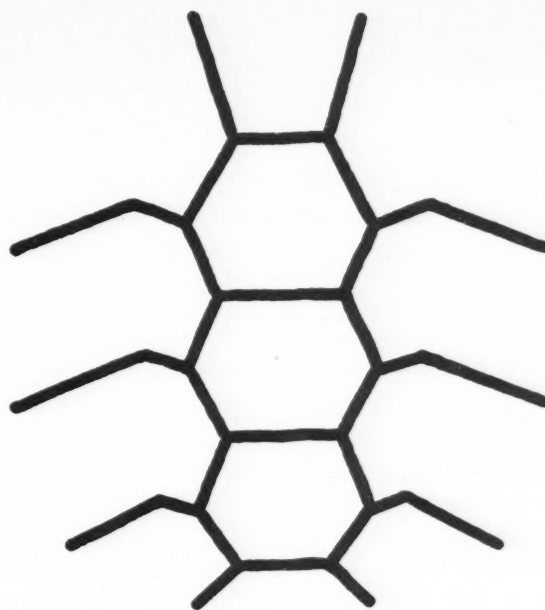
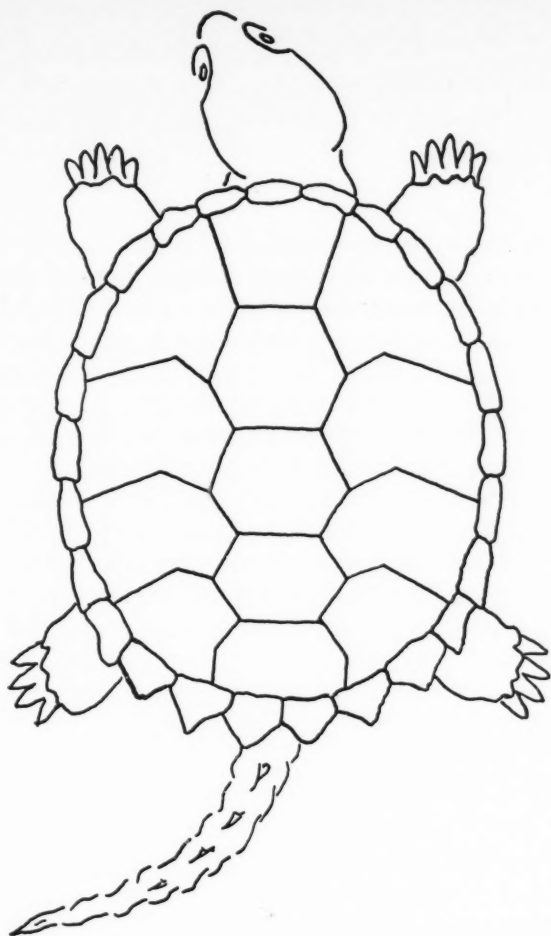
Out of this arrangement problem might grow a feeling for some abstract design. One may feel greater and greater satisfaction in the mere co-ordination of such qualities as are usually referred to as elements of design, namely: line, mass, form, and color. It is easy to conceive how steps in this direction can grow from a rather realistic drawing, for it is natural here as elsewhere to move from the concrete to the abstract. The artist may wish to play or experiment with certain lines which he thinks are strong and dramatize them to the exclusion of others. Or it may be a matter of mass or shape which interests him and at this point they may lose their realistic appeal and become partially or wholly geometric. Masses of dark and light color may be considered which will present new problems of balance and relationship of hues. All of these present a few of the possibilities which may grow out of drawing experiences with an added interest in the direction of certain basic elements and principles. These may be treated either in a realistic manner, partially so, semi-abstract, or purely abstract where the recognizable shapes and forms are lost completely but where the effect may be strong as art expression.



PATTERNS DISCOVERED B

The illustrations on this page show how the gopher was studied to arrive at an understanding of a decorative pattern in this case. A careful drawing was made in uniform outline in which the artist was led to discover a definite order of marking which was separated from the animal form in the design shown immediately below

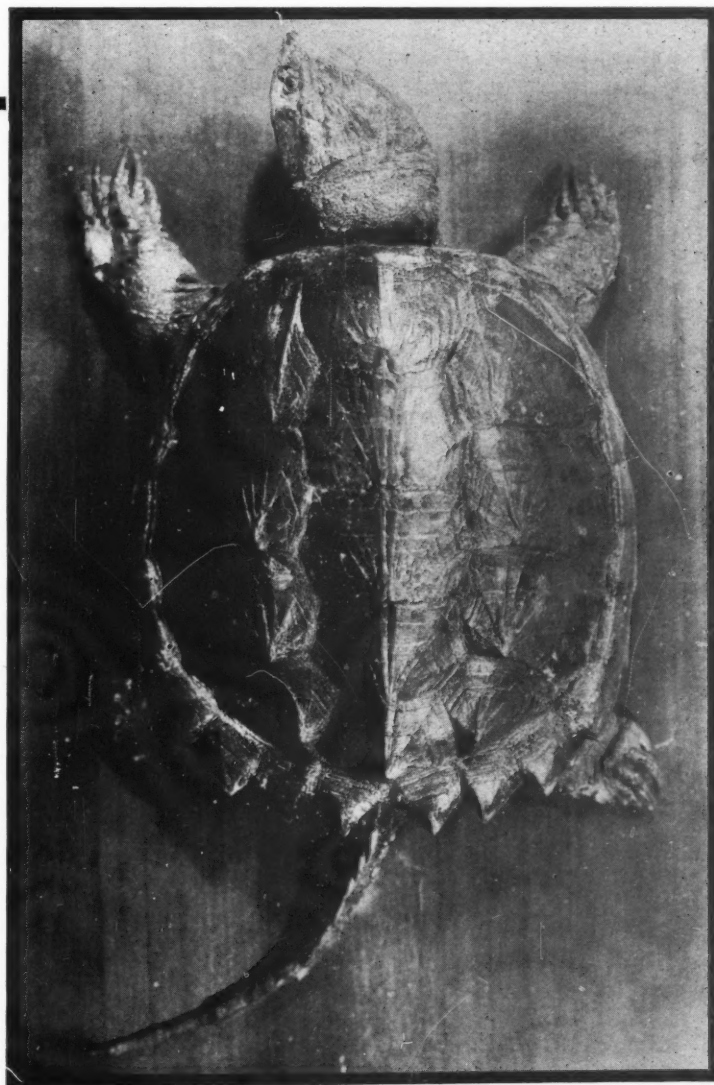
DESIGN



D BY LINE DRAWINGS

The young designer discovered among many other rhythmic designs an octagonal sequence in the marking of the back by making a careful line drawing of the analytical sort

FOR OCTOBER



SOURCE MATERIAL

The usual material sources of art inspiration as presented by the formal art teachers of the past have usually been one of the following, namely: nature, historic ornament and imagination. In other words, some teachers worked from nature entirely; in the old art schools there were rigid courses in historic ornament and sometimes teachers have been heard to say that the work their pupils do was from the imagination only. If the second source, historic ornament, were eliminated and in its place was mentioned medium or material there would result another and much more significant triad for consideration by amplifying each one of these—creative imagination, mediums or material and like motifs—the importance of each would be realized and their interrelationships amplified. In other words, at the start emphasis must be placed on the fact that it is impossible to derive a piece of art work from any one of these zones of interest by itself without consideration of its relation to the other two, consciously or unconsciously. A little careful study will clarify the fact that the real nucleus of art expression because of its very nature, lies at some point of intersection or co-ordination of these three factors. Teachers often speak of basing art entirely on forms from nature or life motifs to be

found in the environmental material; one uses flower forms, another uses animal forms, some may be very enthusiastic about snowflakes. Other teachers have much to say about working entirely from the creative imagination, while a third group including those interesting Viennese designers Joseph Hoffman, Vally Wieselthier and Emmy Zwaybrück—lay great stress on having young artists work through the means of medium or materials. Among these are such materials as clay, wire, the warp and woof of textiles themselves have vital possibilities for the alert creative mind. Many leading teachers of this group have often been heard to say that the materials should tell the artist what to do, what forms to make and what decorations are called for.

To clarify the relationships of these three areas of interest it may be well to let each one represent one angle of a triangle as shown in the accompanying diagram. Creative imagination is at the top, medium and material at the lower left while life motifs are at the lower right.

Beginning with this area called life motifs, for example, in the realm of nature or life motifs there are an inconceivable, limitless number of forms of interest

to the artist. There is no limit obviously to the motifs to be found in life about us. Although they are familiar to everyone it may help to review them here in a somewhat academic form. There are the motifs to be found in physical nature or natural phenomena such as rain, waves, clouds, minerals, crystals, earth formations, solar system, etc., etc. (2) Biological or life forms, such as (a) plant forms (b) animal forms (c) man or human forms. (3) Manufactured or machine forms such as have engaged our interest in recent years. (4) Forms that are combinations of these as may be seen in Coptic ornaments or the decorations of the Italian Renaissance. Any one of these could be elaborated upon indefinitely. And if the mental, emotional and spiritual life of human nature were to be considered with all the fears and phobias,

this list could go on indefinitely. It is simple therefore to arrive at the conclusion that the materials of art are life itself in all its phases. An attempt to catalogue, classify or pigeon-hole the unlimited sources in the panorama of life is of minor importance.

**CREATIVE
IMAGINATION**



**MEDIUM OR
MATERIAL**



**L I F E
MOTIFS**



All the materials of life around us may be indicated by one angle of the triangle. While it is the one source emphasized most in the past as a starting point in art it may be the least important of the three. By an over-emphasis of nature forms many artists have gone astray and many teachers have misguided their pupils. In the work of the nineteenth century artists, especially the kind of sculpture one sees in many art galleries it is obvious that the artists were interested only in producing an absolute imitation of the figure before them.

Eric Gill, the English sculptor has said, "It is more important for the artist to have something in his mind than the model to have something in his body", which may be taken as another way of saying that the imagination and its expression is of far greater value than mere fidelity to the externals in nature.

While there is no limit to what can be done with the creative imagination, in most cases work known as highly imaginative is of necessity conditioned by natural phenomena surrounding one's existence. So any expression of the imagination must be endowed somewhat with nature forms and relationships. Each individual has stored up in his subconscious mind innumerable patterns, rhythms, motifs, shapes and forms, all of which are more or less understood by mankind in general. Sometimes they are referred to as basic or fundamental.

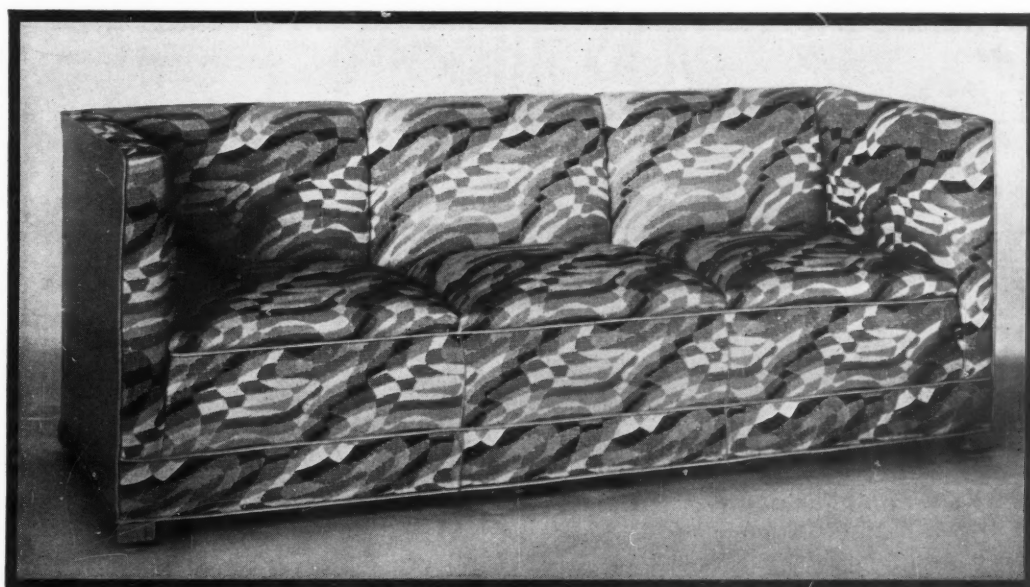
What are some of the fundamental art forms? And what are some of the unimportant or meaningless ones? In answer to the first question might be mentioned such basic shapes as man has grown to consider fine ones, interesting ones; those which engage the attention of intelligent persons, amusing ones, grotesque ones, etc. There are pleasing relationships of these also, such as: one opposing another, sequences of various kinds, etc. There are forms which are three-dimensional and their relationships to one another which are always a matter of basic interest. Then there are movements or growths of various kinds—upward, outward, downward.

There are certain features in nature which are confusing and among those qualities which are apt to stultify or misdirect the channels of art expression, unless thoroughly understood, are superficial surface qualities of an incidental kind, highlights, snapshot effects, certain kinds of light and shade, certain meaningless perspective, puzzling attitudes or aspects of animal or plant forms.

The third angle of the triangular figure is medium or material. As a rule this has not been sufficiently considered and offers much inspiration. It is not infrequent to find in large exhibitions of art glaring examples of work in which the artist was not on proper terms with his medium and materials. In the field of ceramics, it is common to find pieces created with little consideration for the clay. It sometimes is made to look like almost any other material. Every day one may see countless examples of iron finished to look like wood, plaster modeled and colored to look like metal, and wood treated to look like stone, and so on. There seems to be prevalent in the minds of some a strange appetite for such things. There is often a misunderstanding of structural qualities and rhythm in the common materials which we find in nature or which have been composed or created and accepted for common use.

In conclusion it might be stated that the most vital source of art material seems to come somewhere in a triangle whose various angles are creative imagination, medium or materials, and life motifs. No work of art is possible without some kind of interrelationship of all of these.

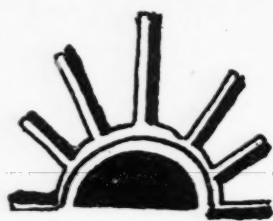
The sofa below was upholstered with a textile made from a design which evolved from air rhythms. This shows how even a subtle phase of natural phenomenon may serve the creative artist



A
TEXTILE
DESIGNED
FROM AIR
MOVEMENTS



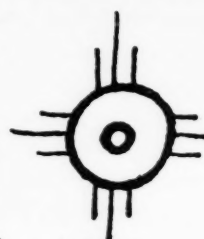
THUNDER BIRD



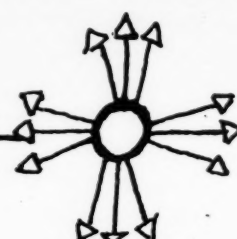
SUN AND RAYS



CLOUDS • RAINBOW



SUN



SUN



TEPEE



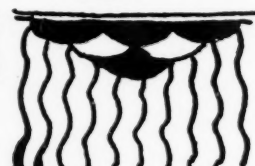
MOUNTAINS



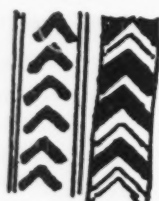
CLOUDS & RAIN



CLOUDS



AND RAIN



BIRD TRACK • DEER • BEAR • COYOTE • FRIENDSHIP • RUG • PUEBLO • ARROWHEAD • SQUASH



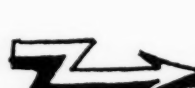
RUNNING WATER



MOUNTAINS



LIGHTNING



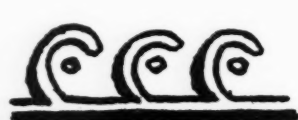
LIGHTNING



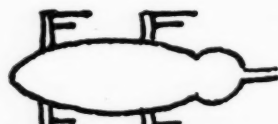
BIRD



DUCK



DUCK



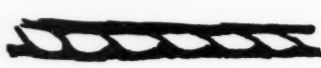
GILA MONSTER



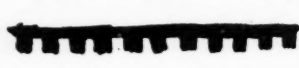
CAT



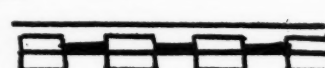
DAY & NIGHT



CLOUDS



RAIN



SKY-HAPPINESS



PATH CROSSING • LIFE • EAGLE FEATHERS • MORNING STARS • TENTS



DESIGN MOTIFS

This page of motifs taken with few exceptions from nature was assembled from American Indian arts by pupils of the James Monroe High School of New York City

LETTERING AND DESIGN

"There is no form of expression so universal as is the use of letters."

SALLIE B. TANNAHILL

The matters of lettering and the printed page are necessary factors and important in our everyday lives. A feeling and appreciation with a reasonable skill in lettering may develop naturally from other art activities. It takes but little imagination to realize that lettering offers considerable opportunity for a certain type of decorative art as is shown in the hieroglyphics of the Egyptians, Sanscrit, Greek and Roman inscriptions, the illuminated manuscripts of the Middle Ages, Old English Script, and even the type faces of a century or less ago. All of these indicate that the great artists of the past approached lettering essentially as an art procedure which point of view along with our general art understanding seems to have been lost somewhere in the Nineteenth Century. A little analysis of the matter of lettering will reveal that it is based largely on the usual art elements of line and mass. Rhythmic repetition of these lines and masses is the essential problem. The construction of various letter forms is not difficult and as in the case of the Roman alphabet which is a good one to study, it is very obvious that certain shapes such as the circle and the rectangle and the triangle, occur repeatedly. Furthermore, the matter of arranging letters in words, sentences, and paragraphs is based on little more than a feeling for repetition of areas similar in size.

A sense of construction and anatomy consistent to certain alphabets and carrying out certain definite rhythms are easily understood. The kind of line or combination of line and masses to be used in the various letters usually carry out a scheme which anyone can easily appreciate. To be more specific, an alphabet, which is called for convenience, Modified Single-Stroke Roman, might be carried out with lines of uniform width, omitting the seraphs, at first.

To realize the rhythm running through all the letters, it is necessary to discover through experience or otherwise, the three or four groups into which all the letters naturally arrange themselves. One group is built on the circle. O is perfectly round. C is round with an accented, open end. D is round with a vertical line cutting the left side. Q is round with a short oblique line crossing at the bottom. G is round with a horizontal cross bar a little above the middle and a vertical line cutting the right side. P is a circle with a vertical line in which the circle is two-thirds the height of the line. S is two circles with the small one above the larger one. J is part of a circle with a vertical line. U is a half circle with two vertical lines. B is two circles, one above the other and a vertical line, the upper circle being smaller than the bottom one. R resembles P.

Another group like the letter H are all about three-fourths as wide as they are high and the cross bar is a little above the middle. Letters in this group are: F, T, E, L, N. M is square.

The third group is made up largely of oblique lines. A is as wide at the base as it is high and the cross bar comes a little below the middle. V is like the A inverted. W is a double V, the two overlapping. X is two oblique lines crossing in such a way as to make the base wider than the top. Z is two horizontal lines connected by an oblique line, the top line being shorter than the base line. Y is like V with a short stem, the connecting point coming a little below the middle. K has a vertical line cut by an oblique line about one-third up from the bottom; the second oblique line touches the first oblique line at the middle point and makes the base of the letter wider than the top.

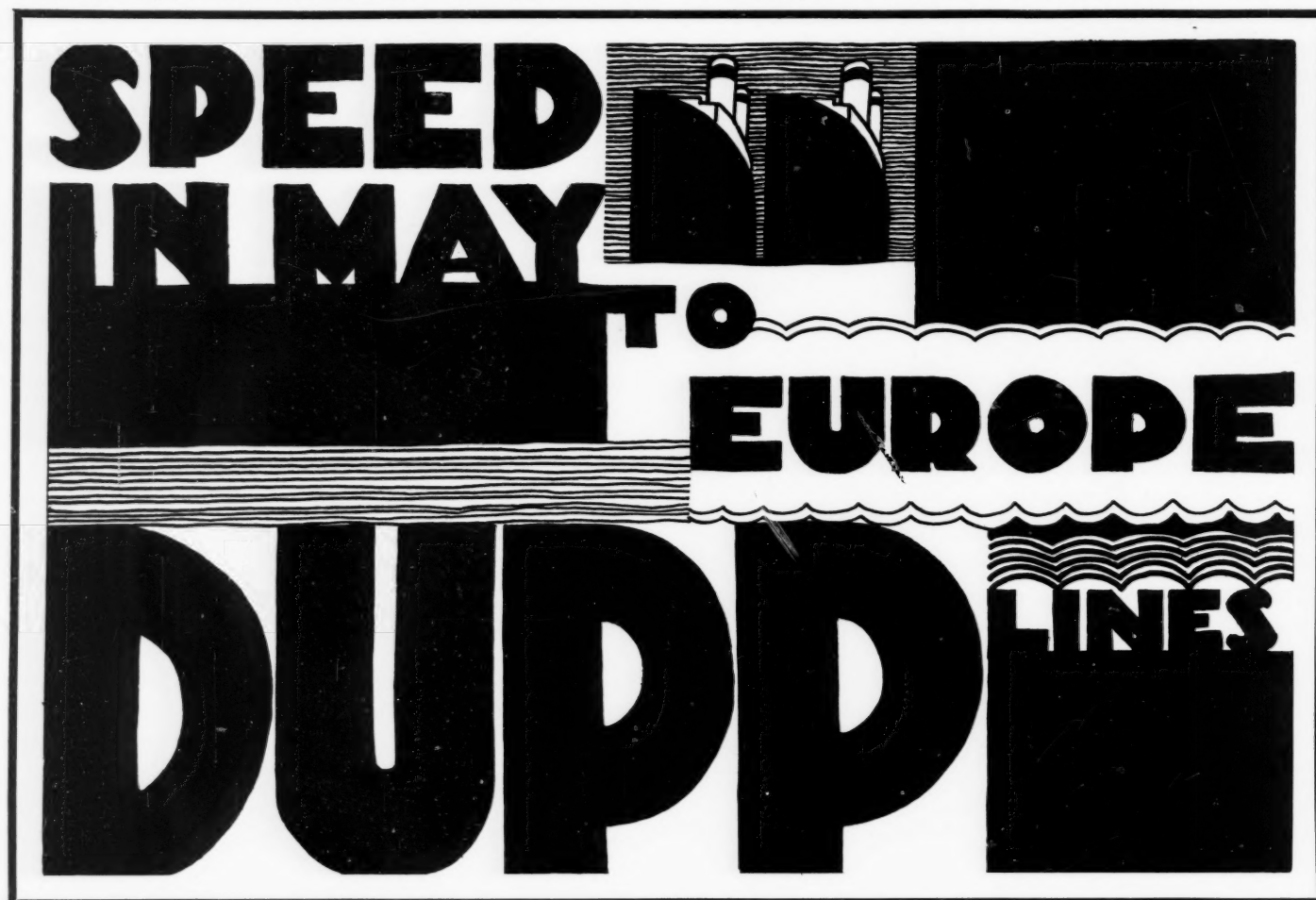
Lettering pen with a round and flat point which may be had in various widths is a satisfactory tool to use with black India ink. It is easily controlled by beginners who soon discover that it must be moved slowly and firmly over the surface of the paper to control line direction, the flow of ink, ends and edges of the line. Such experiments in rhythmic arrangements of letters as AVAVAVAVA made about three-fourths of an inch high with a number three pen will reveal interesting effects in rhythm. Experimenting with such problems as putting letters together in a name will emphasize the necessity of making the areas between the letter look equal and not too large for the letters. Series of words to fill such areas as rectangles, for instance, and combinations of words with subordinate decorations in which the same line directions as occur in the letter are used are important steps in learning decorative use of letters.

Because there are many occasions in which bolder letters are desired when used on posters, greeting cards, and similar devices it is necessary to have letter with dark masses. It is comparatively simple and a logical step to add one dark mass to each letter of the single stroke type and from there a great variety of alphabets may develop. A logical procedure is to plan a work in single stroke letters with as fine an arrangement of letter forms as possible and with a gauge made by placing two marks on a piece of paper as a guide, add one thick mass to each letter as for instance one upright of the letter H, the vertical members of the letters T, L, F, etc., one (or two sides if desired) of the letters O, C, G, etc. Letters formed with oblique lines take a little more consideration but a little experiment will show by slight adjustment just where the best place for this heavy mass will be. After laying out these letters in pencil about an inch high, it is well to ink in the outlines with a lettering pen and with a brush cover the thick part of the let-

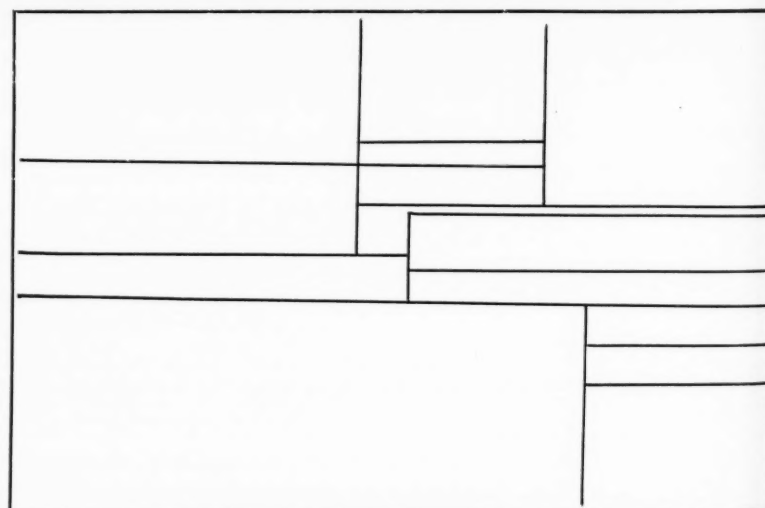
ter with India ink or color. This kind of letter arrangement requires little experience and leads on into more finished styles of lettering like the classic Roman if desired.

Such matters as layouts for printed pages, greeting cards, or posters in which decorative lettering is to be used, or type for that matter, can easily be studied

by working for a fine balance of rectangular areas into which shape words and masses of lettering conveniently adapt themselves. Each area must be considered in relation to the others and the dark and light quality kept in proper relation to the main idea. For in the case of a fine use of lettering there must be a unity of all elements involved in the whole.



LINE
THICKNESS



With the proper approach young designers soon realize that the matter of lettering, posters, and the printed page are matters of structural design. They depend upon space relations, values, and textures. On this page are shown three steps in a simple and obvious method of learning the use of lettering based on an organization of rectangular masses. The block letters shown evolve naturally from single line letters as shown in the small illustration at the left. The large poster was designed on a layout of rectangular areas as shown above.

CRAFT EXPERIENCES

"Good form is good sense put into some effective shape appropriate to some material."

FRANK LLOYD WRIGHT

The arts and crafts movement cannot be taken seriously in our present economic makeup. Crafts are taught for their educational and cultural contributions. Valuable for their manipulation exercise, as appreciation activity, as recreatory activity. With the industrial age and the development of the machine art there are many reasons why the arts and crafts movement is becoming less significant. Experiences with certain materials about which the life of the race has grown offers much in the way of education and culture, such as clay, wood, textiles—cotton, wool, silk—paper, are significant and are to be emphasized in their social significance over such patented materials as plastic, raffia, and even gesso, which touch the life of a race at few tangential points and have done little to influence it. The value of a craft must be measured by what it does for the individual in the way of emotional release and cultural experience, rather than in any intrinsic significance of the result.

Teachers of today have to face the question of what is the value of some types of hand training, as it has been taught in the past, and art weaving, as it is taught today in some cities. The whole point of view seems to be the development of technical skill in a manner which has little significance to the pupil and his growth. This does little in helping to adjust one to his environment today or to aid in the use of leisure time or to promote appreciation. The reality of the whole is questionable. Unless there is an understanding of the industrial activity of the race in the long story of its control over the materials in nature there would seem to be little educational value. Too often in the past teachers have become interested in an isolated process regardless of the artistic significance or culture value back of it, and crafts have easily become nothing more than "busy work", a mere finger process to fill up time without adding anything to the creative power of the individual. When projects are taken from the plans of other people, designs are copied, processes are imitated—they lead nowhere but to a repetition of a manual exercise. It is a great mistake to retain the idea that the arts and crafts movement holds something sacred for society which the art of the machine age is violating. And there is something out of proportion with the philosophy that encourages placing an exaggerated value in mere hand-made products for themselves. Whether we like it or not we are living in a machine age and important center of interest should be placed on seeing to it that the machines in their quantity production produce the type of commodity which is artistic and suited to the means and materials of that kind of production. And education must aid in the understanding and control of the machine. We still hold a sentimental attitude toward hand work and studios. Those persons who

are fine craftsmen should explore the possibilities of the medium and set up a certain æsthetic standard below which machine made products should not fall.

The design and the proper understanding of materials are the important factors—and whether these be executed by hand or by machine is a moot point. We cannot reverse our mode of life any more than we can turn back the hands of time; but must utilize those things which are the outgrowth of our culture to the best of their advantage.

The teaching of crafts has a three fold purpose: to add to a satisfaction in living—the creative side; to develop a discriminating judgment—the appreciative side, and to impart reasonable technical skill.

Teachers must provide experiences for the student that will add richness and color to his life, stimulating the artistic sense that will continue to function throughout life. The crafts may offer us the greatest opportunity to foster creative expression. The aim should not be to teach the crafts from a commercial standpoint, but to see its possibilities on an educational basis from the standpoint of a creative activity for the child. Learning through pleasant experiences, crowned with the satisfaction of achievement, stimulates the desire to do things, which is a necessary factor in the education of every child. All intellectual activity should be fortified by this power to do.

A selection of which craft is most adaptable to the class grows out of the lives of the children, the community life, and the individual needs of the child. It is a test of the teacher's ability to use the materials found in the community. Materials suitable for pottery, weaving, carving, modeling and basketry are frequently available.

Every home offers material that may be used in weaving. Discarded clothing, draperies, burlap bags, dyed in bright colors, make attractive rugs, cushions.

Basketry utilizes many native grasses as rushes and swamp grass. For baskets and mats there are the inner corn husks, pine needles and newspapers.

Sculpture affords the opportunity to work in three dimensions. Wood is an excellent medium for the junior high school student. Basswood or white pine for the first pieces, and as the student gains skill, black walnut or other hard wood may be used. A composition of plaster of paris and flour (equal proportions) affords a good medium. Wax candles and soap are excellent mediums for the youthful carver.

Pottery is perhaps the most fascinating and useful craft. We are never called upon to explain the "why" of its being, for even the most practical person can readily see its excuse for being. When the child brings to school a bucket of mud, and in a few days takes home a beautiful green bowl, his family and friends are true converts. In every class there are boys who will delight in the experience of selecting and digging the clay, and putting it through the first process to render it suitable for classroom use.

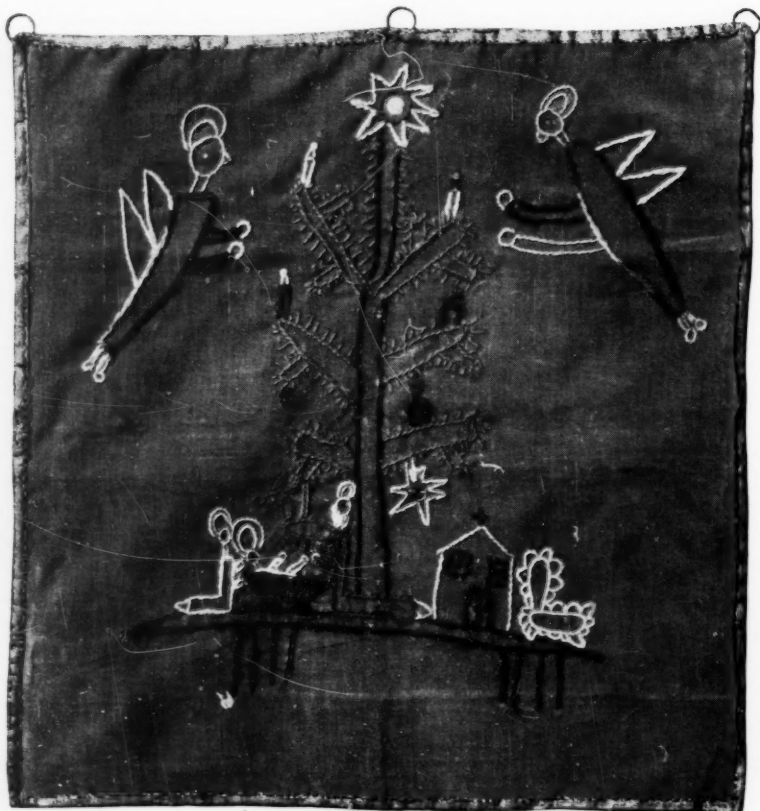
The modern teacher should enrich his own life by acquiring the skill in some crafts; and lead the child to more adventure in creative activity.



CRAFTS BY VERY YOUNG VIENNESE CHILDREN

The Christmas group at the left was modeled in clay and decorated by a very young child

The wall hanging below was embroidered in brilliant colors on velvet by a girl age seven



A scene modeled by a young pupil of Emmy Zweybrück



EDUCATION IN CONTEMPORARY RHYTHMS AND FORMS

While it most vital for young children to experiment with materials and carry out many very primitive projects in such fields as pottery, textiles, etc., to arrive at a point of understanding the background from which developed the various arts.

However, we are now living in an age when the primitive tools are not depended on entirely for the production of our needs. We move swiftly from place to place in automobiles, in aeroplanes or rapid air cooled subway or surface trains. We wear machine made clothes as a rule and surround ourselves with machine-made products, on all sides. The schools have the responsibility of educating through experience and sensitizing the pupil to his environment that he can understand the possibilities as well as the dangers back of the machine. Its tremendous power for good or bad, depends upon society's understanding of it.

Since the advent of the industrial revolution the methods used in the products of mankind have changed. We are forced in almost every case to use in various phases of our existence, articles produced by the machine and the harm that it has done to mankind and his art is a question. Artists in most cases would have nothing to do with it until recent years in America when persons of a creative turn of mind, inspired perhaps by what had been done long before by artists in Europe working through industry, have become interested in what has become to be known as industrial arts.

We have gradually come to see and to realize that under proper control the machine which is no more than a tool in the hands of the proper workman, can provide us with a product high in artistic merit and in a generous quantity well suited to our needs and the rhythms of our modern existence. The fault with the machine-made produce of the past, we see rather clearly today, was that this tremendous power and production was not under the control of men who were aware of proper use of materials, function, rhythm, and above all, with the very powerful medium placed in their hands. In most cases the best that the factory man was able to do was to copy and imitate what had been considered a fine product in the days of the handicrafts. And because his machine had tremendous capacity he flooded the world with an overdose of imitation wood carving, joinery, graining, which soon resulted in all sorts of vulgar display and actual "faked" materials. These still crowd the department stores and cover the walls of business places, even filling the rooms of our homes. A period of general debauchery and over-indulgence in this easily produced decoration was experienced until it became so much a part of people's lives in general that imitations and pseudo products were accepted as standards of tastes.

"I consider that plastic beauty in general is totally independent of sentimental, descriptive or imitative values. Every object, picture, piece of architecture, or ornamental organization has a value in itself, strictly absolute, independent of anything it may happen to represent. Every object, created or manufactured, may carry in itself an intrinsic beauty just like all phenomena of the natural order admired by the world through all eternity."

FERNAND LEGER

This, to a great extent, still remains today, but by the intervention of artists and the challenge encouraged by such inventions as the automobile and the aeroplane, the public is awakening to a new sincerity in production of homes, furnishings, lighting fixtures, and accessories in general.

The machine is no longer looked upon as a curse but as a means of providing us with many of the comforts and luxuries which we otherwise could not afford. The arts and crafts movement headed by such people as William Morris and Ruskin was a revolt against the machine and secured a large and enthusiastic following. Today it has gradually fallen off as we have learned to appreciate the products of a machine age. For this reason the new teacher of art will so direct the activities in the direction of crafts as to lead to the kind of experience necessary to the appreciation and discriminations in machine made products and uniform parts. A balance should be provided in the way of personal art expression in various materials and mediums in addition to those usually thought of, namely: painting, drawing, and modeling.

It is a time for the schools to break down the difference in such terms as major and minor arts or fine and practical arts. The contemporary arts, if they are honest, must express the spirit of our times. It is our lives, our rhythm, our moral and spiritual ideals and the available materials at our disposal which determine the form of that which we call art. Function in its fullest significance is important. Meaningless decoration is vanishing. Because art is a growth, life itself and not an appendix to it, we must provide a situation in our schools which will make the pupils aware of the fact that we are no longer living in the middle ages nor even in the nineteenth century, but in a world rhythmic, dynamic and dominated by an industrial force. While the machine and its products have come in for much severe criticism, it has taught us many things. The automobile and the aeroplane, exemplifying the value of economy in means and materials as well as a beauty in functional fitness, should inspire us.

IN THE WORLD OF CONTEMPORARY DESIGN

● The Museum of Modern Art, 11 West 43rd Street, New York, recently announced its schedule of exhibitions for the 1934-35 season. The schedule is as follows:

September 19 to October 7—*Public Works of Art Project*: a selection from the paintings, murals, sculpture, prints, and ceramics shown in the national exhibition held in Washington in May, 1934.

October 17 to November 5—*Housing Exhibition*. Three floors of the museum will be given to the display of models, plans, graphs, charts, and photographic murals depicting housing conditions in the United States, the splendid development of city planning abroad, and the obstacles which must be overcome in this country before we can achieve as fine results. The Exhibition will be held under the joint auspices of the Museum of Modern Art, the New York City Housing Authority, Columbia University Orientation Study, Lavanburg Foundation, and the housing section of the Welfare Council. Langdon W. Post, Tenement Commissioner of New York City, will be Honorary Chairman, and Dr. Carol Aronovici its Chairman. The exhibition will be under the general supervision of Philip Johnson, Chairman of the Department of Architecture of the Museum of Modern Art.

November 14 to January 15—*Fifth Anniversary Exhibition*. On the fifth anniversary of its opening, the entire museum will be devoted to an exhibition designed to suggest what an ideal permanent collection for a modern museum of art in New York should contain. The exhibition will include painting, sculpture, photography, and the graphic arts, architectural, industrial, and commercial arts and, possibly, primitive art. The exhibition will be confined to objects actually or potentially in New York collections.

January 30 to March 7—Three individual exhibitions:

George Caleb Bingham (1811-79), known as "The Missouri Painter," and one of the precursors of the contemporary interest in the American scene.

Gaston Lachaise, American sculptor. Retrospective exhibition, including his work in portrait and figure sculpture, decorative reliefs, animal sculpture, and drawings.

Henry Hobson Richardson 1832-1886), the great pioneer of modern American architecture. The exhibition will include original drawings by Richardson, fifty enlarged photographs of his buildings, with plans, and explanatory wall placards giving detailed information about the architect and his work. Pieces of furniture designed by him will also be shown. In connection with the exhibition a comprehensive book on the architecture of Richardson in relation to the architecture of his times, by Professor Henry-Russell Hitchcock, Jr., will be published. In addition to a

biography of Richardson and a critical evaluation of his work, it will contain a bibliography and a complete list of his works. The book will not only serve as a catalog of the exhibition but will be of great value to the history of architecture as the first authoritative work on this great American architect.

March 18 to May 14—*Exhibition of African Art*. This exhibition will be confined to the art of West Equatorial Africa, excluding the Mediterranean Littoral, Sahara Desert, Abyssian and South African Bushman cultures. Special emphasis will be laid on sculpture in wood, which has had so much influence upon modern art. In addition, sculpture in bronze and ivory will be shown, as well as textiles, implements, and weapons. Mr. James Johnson Sweeney will direct the exhibition.

There will also be a number of smaller exhibitions throughout the year, which will be announced later.

● Word has just been received from the Syracuse Museum of Fine Arts that Mr. Edward B. Rowan, Assistant Technical Director of the PWA or Public Works of Art Project for unemployed artists, will speak October 21st, on the "Government in Art" in connection with the current PWA Exhibition of paintings from Syracuse, Rochester, Buffalo, and New York City regions. This interesting exhibition, occupying both main galleries, contains three large murals by a Buffalo artist, William B. Rowe, part of a series to be completed for the foyer of the Bennett High School Auditorium in Buffalo. The subject, a musical theme, "The New World Symphony, Suggestive of Inspirational Sources of American Music" has been thoughtfully carried out. One feels throughout a sense of rhythm that frequently ignores anatomy for the sake of sensuous quivering line; but it is evident that this has been done with a purpose and not because of any lack of craftsmanship. "The earth colors" which the artist has used are harmonious and eloquent in a simple way. The three panels on view here are entitled "Ozark Hillbillies", "Navaho Indian Chant" and "Going Home, American Negro Theme."

Tempera sketches for murals that will be placed eventually in the new Rundel Memorial Library in Rochester have been painted by Carl W. Peters, a young Rochester artist who is represented in the permanent collection of our Syracuse Museum and who is well-known there.

Photographs of the murals nearing completion for the Cazenovia Central School by Lee Brown Coye (under our Syracuse chairmanship) are also on view; but the originals in color should be seen to do justice to this brilliant series of decorations.

Outstanding in the work from this district is Ellen Edmonsens's "Alice in Wonderland" panel to be placed in the Children's Room of the Beauchamp.